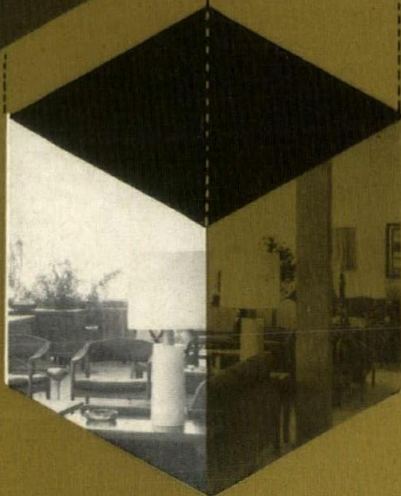
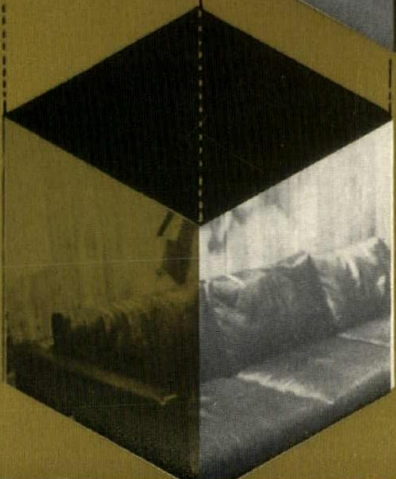
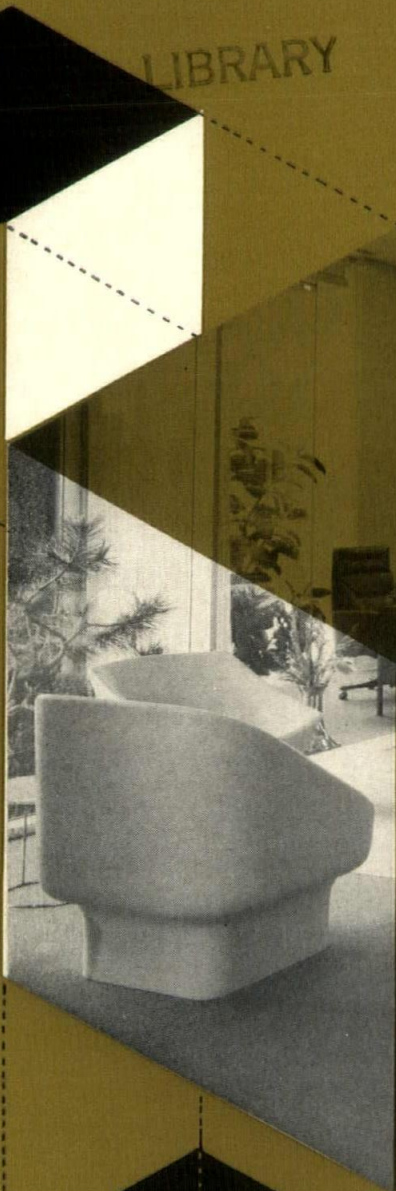
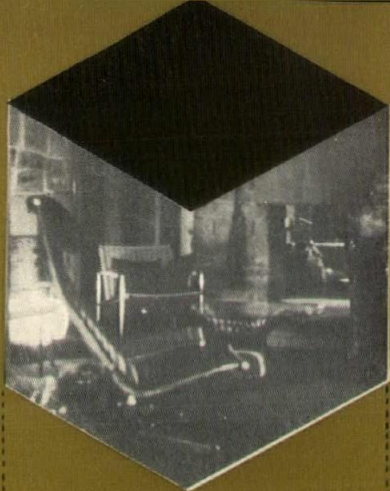


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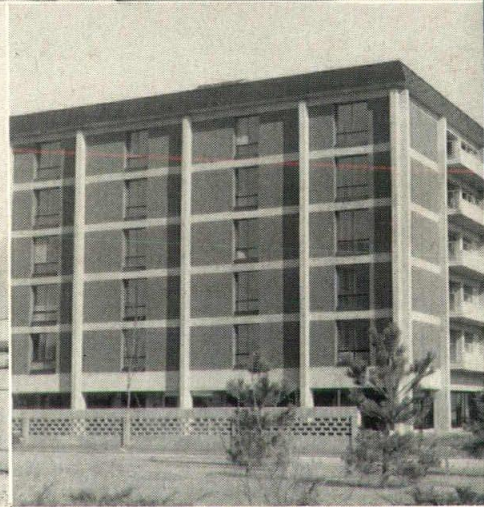
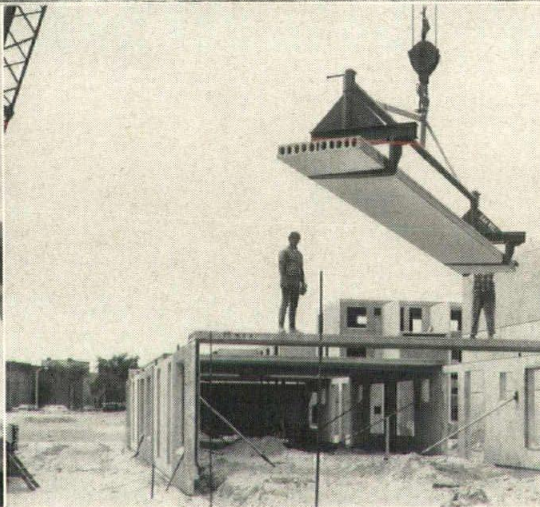
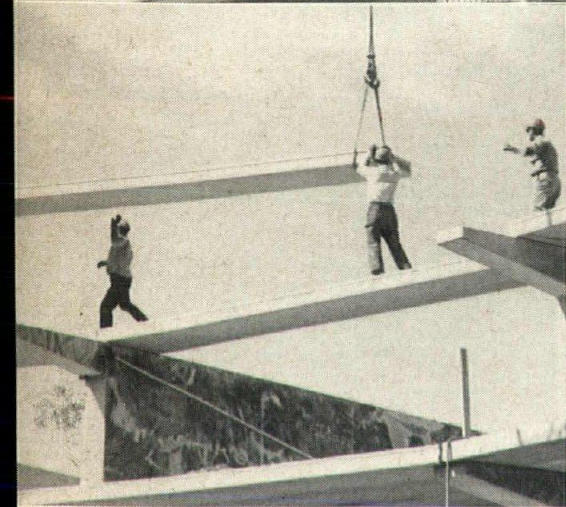
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wisconsin architect july august 70

Spancrete is compatible with most building systems



This is a Spancrete "Systems" Building . . .

The Parkview Apartments in Winchester, Massachusetts used 32½' Spancrete planks for the open spans and 8' lengths for the stair landings in this 320-unit, semicircular apartment. Carpeting, linoleum and other finishing materials were applied directly over the Spancrete. Precast concrete walls extend the full 36' depth of the building. The entire structural shell was precast and erected at the rate of one floor a week for eight weeks.

Architects: Williams & Paige Associates
Structural Engineer: Sepp Firnkas
Engineers, Inc.

This is a Spancrete "Systems" Building . . .

This component "systems" building is called an "in-fill" project because new buildings can fill in areas once occupied by one or several buildings within a neighborhood. The entire neighborhood need not be raised. This 267-apartment complex of two, three and four story buildings are being erected for the Lowell, Massachusetts, Redevelopment Authority. Spancrete in 6" size with lengths to 23' are used in conjunction with precast stairs, stairwells, landings and window-wall panels.

Architect: Donald Stull Associates, Inc.

BUT this is Spancrete with conventional construction . . .

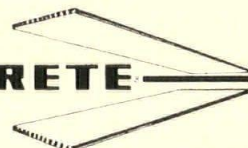
Here "The Yorker" Luxury Apartments of Edina, Minnesota shortened erection time by using 35' Spancrete planks for floor, ceiling and roof. The planks became an immediate work deck from which the structure bearing concrete blocks were placed. Scaffolding was unnecessary. Fewer trades were needed. Balconies were easily formed by planks with 4' cantilever.

Architect: Reese Rova
Structural Engineer: Lloyd Darg

Before you build your next apartments, check these Spancrete features:

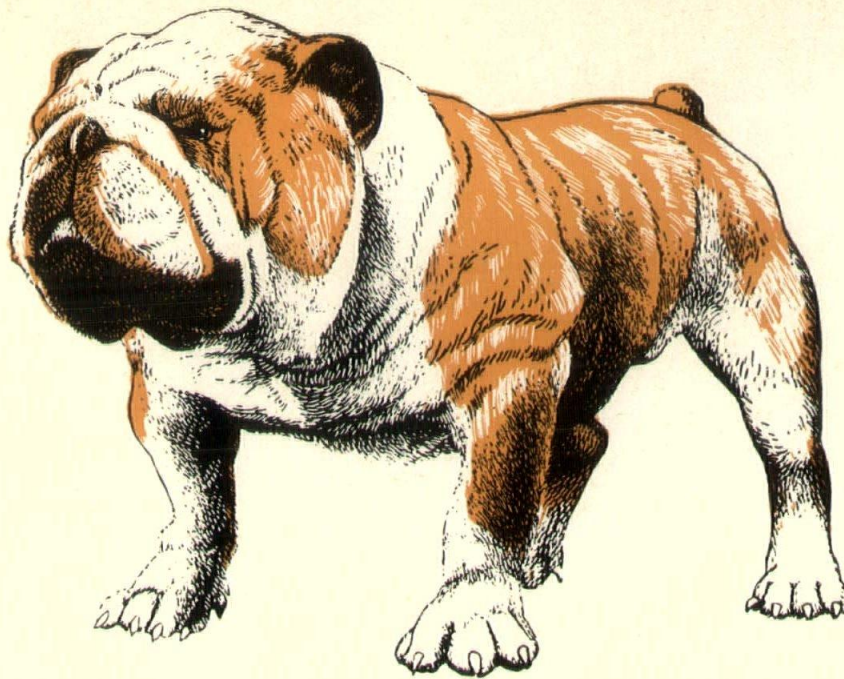
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letters to the editor

Re: Article on Page 6, May Issue WISCONSIN ARCHITECT
— Comments Invited

An open letter to Tracy Atkinson's neighbor, Mr. Jack Waldheim, who incidentally, teaches industrial design at UW-M

Dear Jack:

It was fun reading your humorously loquacious letter upholding the War Memorial Center as an untouchable. In this letter I will not comment upon any of the sound thoughts you put forth relative to the tenancy and use of the structure thoughts, with which I wholeheartedly agree, but rather, would simply like to refute your basic premise that the building should not be tampered with by adding to it.

It must be remembered that the present War Memorial Center, which houses the Milwaukee Art Center and a variety of Veterans' activities, was only the first building of a hoped for grouping. Eero Saarinen's concept never saw this building as the lonesome eagle it now is. Rather, he saw, to the east and south of the present building, the music hall which would have been connected to the existing building by means of a broad terrace and sculpture court at the level of the upper galleries. Underneath the terrace it was planned to have additional galleries, meeting rooms, administrative offices, classrooms, studios, etc. This would have created a continuous enclosed gallery connecting the music hall with the Art Center so as to accomplish the original intention of Louise Brand, Macey Wells, Will Ross, Max Friedman, Eliot Fitch, and others in the Civic Alliance, who first concurred that a cultural center could be a most fitting War Memorial and who understood that a true cultural center must contain the space and activities for the enjoyment and performance of all of the arts in a single interconnected complex.

Contrary to your "shout" I say that the building *can* become a part and *can* fit in with a greater whole, and at the same time it *can* retain all of its soaring majesty. Nevertheless, I, too, join you in the plea that the addition must be very, very carefully done with the utmost of sensitivity, but it *can* be very successful.

I remain, with fingers crossed,

Yours sincerely,

Maynard W. Meyer

Mr. Meyer was the "local architect" for Eero Saarinen's County War Memorial Center. Ed.

Regarding Jack Waldheim's eloquent open letter to Tracy Atkinson that you had the wisdom to print in the May issue of WISCONSIN ARCHITECT, it might be pointed out that the history of architecture is full of examples of unknown and known architects who have added appendages onto existing structures harmoniously or, more frequently, inharmoniously. A recent example is one of the last of the elder Saarinen's

buildings, the Des Moines Art Center, which had a substantial addition built onto it by I. M. Pei.

Crucial to the success of the addition was the fact that Eliel Saarinen intended the original structure to be expanded in the direction that Pei took it; at his advanced age, Saarinen could have had no expectation of carrying out the project himself.

The fact that the addition and the original utilizing different materials still work together with spectacular success is undoubtedly due in large measure to the fact that the designer of the "appendage" was not only the peer of the architect of the original but was also a sensitive man — sensitive to the memory of his predecessor, sensitive to the physical situation, sensitive to the challenge. A genuinely collaborative effort could not have had happier results.

Eero Saarinen's War Memorial Building, on the other hand, is a complete entity. As Mr. Waldheim says, it is truly a six-sided building; the younger Saarinen surely did not envision its being added to; it is difficult to conjure up a picture of an addition to it that would not diminish it.

I recall the excitement of seeing the War Memorial Building for the first time, the impressive and appropriate mosaics of Ed Lewandowski. I also recall the terrifically let-down (no pun) feeling of having to descend to get to the Art Center and the discovery that the Art Center was only a portion of Saarinen's magnificent sculpture.

Acquisitions to the Art Center since Mr. Atkinson has been its director are of such magnitude and merit as to require an art museum that is not a tenant in someone else's building.

I hope that appropriate persons have been giving some thought to the questions raised by Mr. Waldheim.

Sincerely,
Joseph Ishikawa
Theodore Lyman Wright
Art Center
Beloit, Wis.

It is indeed, as Mr. Waldheim implies, a difficult task to plan an addition to Saarinen's magnificent War Memorial Center, but I am sure that Mr. Waldheim did not mean to imply that we are arrogant or irrational in assuming this responsibility.

I certainly agree that Eero Saarinen was a giant among architects and I agree with Jack Waldheim's description of the Memorial Center as a "brave engineering feat merged with bold sculptural concepts designed to be viewed from all sides, aerially and from underneath." I do not, however, agree that "an addition in any direction . . . would be destruction of the totality of the Saarinen concept." Nor do I believe that Eero Saarinen himself would agree with that statement, since his final plans for the building provided for expansion in an easterly direction at the lower levels. I hope that when Mr. Waldheim sees the plans which we are developing for the addition to the building he will agree with me.

Originally, Saarinen planned a complex of three buildings. On the site of the present War Memorial he planned a Veterans Building, quite unlike the existing structure. East of this building was to be a landscaped mall, to the south of which he planned to locate a music hall and to the north of which was to be an art center. Financial considerations forced the abandonment of this plan and the Art Center functions were incorporated into the building housing veterans' activities.

Most people who are familiar with this building are well aware of its limitations as a functional museum, and even the entire building were to be used as an art gallery, which one of Mr. Waldheim's suggestions, it would not answer the needs of the Art Center or properly accommodate the people to visit the building to view the collections.

Another Waldheim suggestion, namely, to build near the Performing Arts Center, has been explored but the heavy financial burden that this would place on the community does not seem to be justified.

Many people share Tracy Atkinson's responsibility to the community, and no one is willing to accept an "expeditious solution," which would weaken Saarinen's original concept. I do not think it is fair to refer to an "impending catastrophe" without having had the opportunity to study a proposed solution to an important community need. After the concepts have been reviewed by the War Memorial Development Committee, by the War Memorial Board of Trustees, by the members of the County Board, by the Park Commission, by the Harbor Commission and by the Art Center Board of Trustees, all of which share with Mr. Atkinson a responsibility to the community, Mr. Waldheim and other critics will have an opportunity to analyze these concepts and we hope will offer constructive criticisms.

Sincerely yours,

Fitzhugh Scott, AIA
Milwaukee, Wis.

Dear Editor:

If FLLW didn't think it was worthy of the time taken to criticize it, who are we to do so! Besides, the fence out front is probably better than those no criticize can do.

Sincerely,
David Garth Shaw, Architect
Milwaukee, Wis.

Frank Lloyd Wright died before the onion was built. Ed.

In the WISCONSIN ARCHITECT for May, 1970, there was an invitation on the ANY SUGGESTIONS page to comment on the "orchid and the onion side by side." This phrase, of course refers to Frank Lloyd Wright's Bogk house, 1 Terrace Avenue in Milwaukee and the construction to its immediate inch south. This area is sometimes referred to as the "Water-Tower Trust." No legislation that I know of has designated it historic (however).

My comment is that it is quite simply VISUAL POLLUTION.

This bedding of the kitchen help and the king or the orchid and the onion" is happening all over America. As a person keenly interested in our historic architectural heritage, I have attended many conventions, restoration sites and projects and have observed that this sorrow is rampant. In my opinion, the poor "onion" in the above case should not be attacked for its lack of talent and feeling, but focus should be directed toward the local, state, and national AIA chapters, who have overlooked their moral obligation to modify the "thou shalt nots" in zoning, to NOT permit

inappropriate architecture near landmarks or in historic districts.

A quote from the March *Preservation News*:

"The juxtaposition of good and bad structures probably characterizes every city in the United States, reflecting an unspoken, perhaps unconscious conviction that some buildings are worth designing attractively and some aren't. Whatever its rationale — supposed economy or just plain apathy — shoddy design adds a kind of "visual pollution to an environment already burdened with other manmade wastes."

Humanities, Winter 1969-70
Report of the National Endowment for
the Humanities

Signed,

Mrs. Eleanor C. Bell

Dear Sir: Re: March issue.

First of all let me say that I enjoy your WISCONSIN ARCHITECT each month. Please forgive that the spirit has never moved me to say so until now. However, your latest edition finally did the trick and moves me to ask about page 12. Please tell me What on Earth is it?

Sincerely,

Bettie J. Philips
Executive Secretary
East Bay Chapter
Alameda, Contra Costa, Napa and Solano Counties
Oakland, California
The American Institute of Architects

A clocktower, gracing Milwaukee's civic center plaza. Ed.

I hope you are not disheartened by the A.I.A. award given the Milwaukee Music Hall, contrary to the excellent comments about the building published in the November 1969 WISCONSIN ARCHITECT and the critical articles in other papers.

I wonder if any of the A.I.A. jury members personally inspected the entire building, but were solely influenced by the clever photos presented, or by other means.

More power to the WISCONSIN ARCHITECT and its fine articles.

Sincerely,
Harry Bogner, AIA
Oconomowoc, Wis.

(According to the information we received, one member of the A.I.A. jury is required to inspect the building personally. Ed.)

May issue on page six — any suggestions:

Blow up the onion!

Sincerely

Edgar Tafel, Architect
New York, N.Y.

Milwaukee, Wis.

Jim Potter Madison

James T. Potter, president of the Madison architectural firm of Potter, Lawson, Findlay and Pawlowsky, Inc., for years has given a constantly changing slide-talk "Have you seen this Madison?"

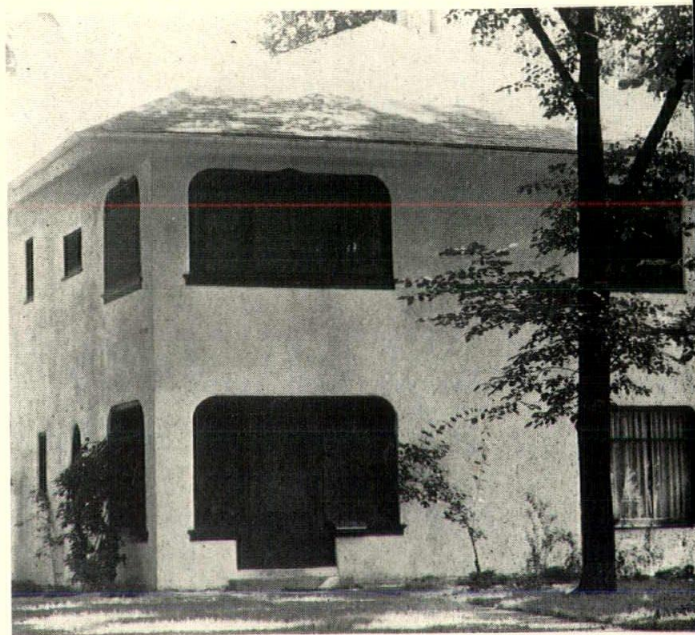
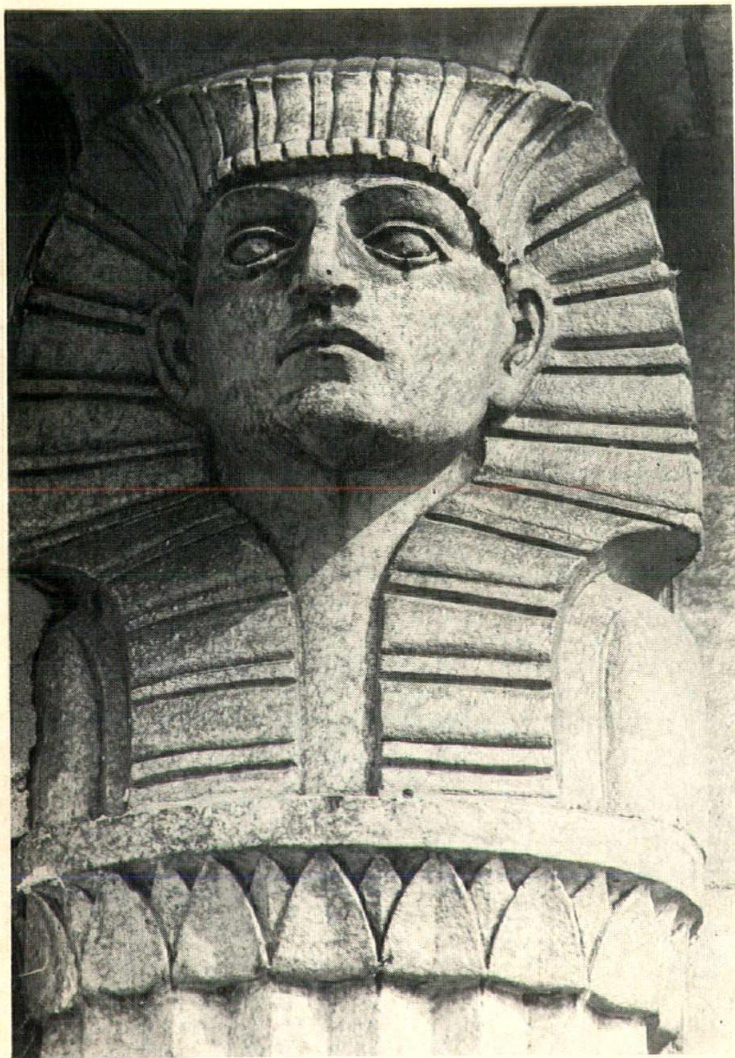
"I started taking these pictures to re-expose people to this city of theirs," he said, responding to his observation that "adults have developed the ability not to see."

In August of 1969 The Wisconsin State Journal started a

regular weekly column of Jim Potter's "Have you seen this Madison?", which developed into a very popular feature.

Interesting, covering good and bad, Jim's observations of architectural features of Madison are always unusual. WISCONSIN ARCHITECT is pleased to share Mr. Potter's observations and intends them to be published from time to time with the kind permission of The Wisconsin State Journal. E

This head of an Egyptian goddess is at the top of the Levitt building at 15 West Main Street. Built in 1928 at an estimated cost of \$90,000, the unique terra cotta work is perhaps Madison's only example and a very late blooming one, of a brief revival of Egyptian Architecture. The ornate columns are copies of those at the Chicago Art Center selected by architect Ed Starck of the architectural firm of Claude and Starck. The building now houses the H. L. Green Variety Store with offices upstairs.



The Richard Eid home, 1919 Regent Street, is unusual because of its number of windows of various shapes and sizes. The house was built in 1910 by Mrs. Milner Hawkins, an artist, who had traveled extensively. During her travels, she spotted and sketched windows that struck her fancy and adopted them for her house. There is a round window, a replica of one Mrs. Hawkins saw in Japan, a slice-of-bread window that once had a window box like one she saw in Switzerland, and a lovely oval window whose heritage has been lost. "At the time the house was planned, each window probably had a view," Mrs. Eid said. The downstairs windows have big frames made of a kind of mahogany that is not used any more.



Left: Pretentious in its time, this building housed a succession of grocery stores. Constructed in 1893, the year of the Columbian World's Fair in Chicago, it is built of brick on a foundation of stone blocks. It has projecting bay windows and a projecting ledge of heavy stone between the upper and lower stories. Known as the Gillman Press Building, it now houses another grocery store. It stands at the corner of N. Hamilton and E. Johnson Streets.



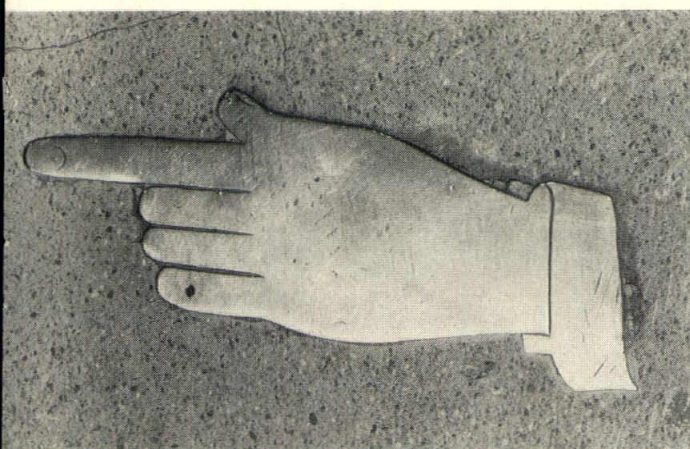
Jim Potter's Madison



This ornate terra cotta is over the entrance to the Madison Art Center. The building was originally the Lincoln Elementary School.

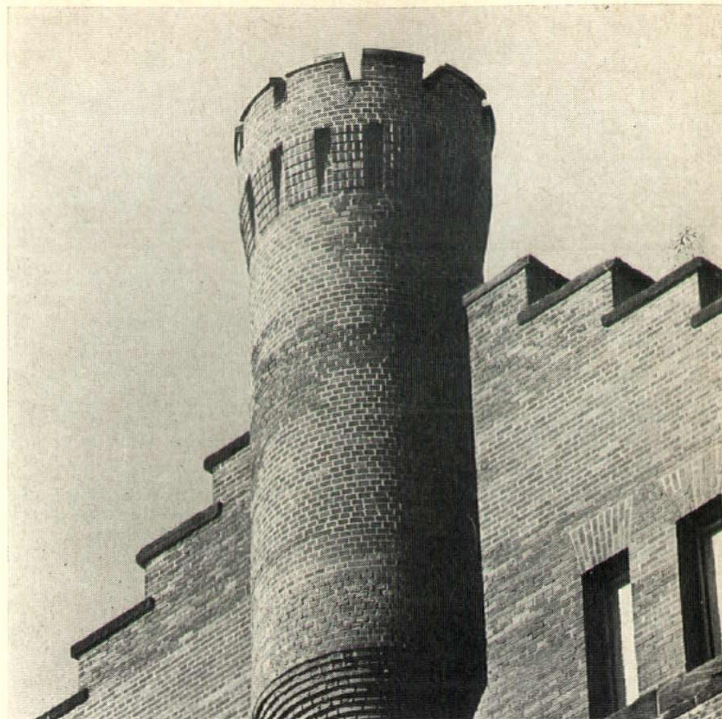
In an earlier age, Americans, many of them recently off the boat, held education in the highest esteem as the front door to the hopes of the future, which they and their ancestors had never known. This terra cotta truly expresses their joy that their children could get an education.

In an age when education is taken for granted and the population explosion demands inexpensive buildings, it is well once again to look at the privilege of education through the eyes of those who went before.



On October 26, 1969, it was written that "soon all that will remain of the old Madison Gas and Electric Building, 126 East Main Street, will be this hand in the sidewalk in front of the building." Within a week, even the hand was gone. In the sidewalk are the slogans "Buy a Gas Stove," and "Cook with Gas."

The building now belongs to the First National Bank which has been issued a wrecking permit to take it down to make way for bank expansion.



Once the dominant landmark on the University of Wisconsin lower campus, the Old Red Gym has been scheduled for razing for several years now. The Norman Revival fortress, complete with towers, wall slits, and a semi-circular stone arch entrance, was designed by the same architectural firm that designed Science Hall. The building was completed in 1894 at a cost of \$130,000. The State Legislature in 1891 imposed a special .1 mill property tax to pay for the building. The Old Red Gym once was the center of everything happening in Madison, from proms to political rallies to classical music. Commencement exercises were held in it for years. Cellist Pablo Casals, John Phillip Sousa and his band, and dancer Isadora Duncan are just a few of the performers who appeared there.



Many of Madison's old buildings have taken on a new touch when new residents moved in. Students added a "stained glass" effect to the bay window in a second story apartment at 702 University Avenue. The building originally owned by H. V. Teckam, was built in 1899. A new front was put on in 1926. For many years the first floor of the building was the home of Tiedeman's Drug Store and Grill. It was a popular luncheon spot for University of Wisconsin students. Today the first floor of the building houses the Snack Shack, formerly a Park Street beer bar.

New Headquarters for Forrer Business Interiors

Over 750 clients, manufacturers of furnishings and office furniture, business associates, civic leaders and friends, recently attended a reception celebrating the opening of the new headquarters of Forrer Business Interiors, Inc., 180 North Jefferson Street in downtown Milwaukee.

The new home of the company is a brilliant example of the firm's office design abilities and services, presented with great thought, skill and admirable know-how.

After an intensive search for the new location, the 22 year old firm, founded in 1948 by the late Edwin A. Forrer, as a one-source design and furnishings service company, devoted exclusively to commercial interiors, had made arrangements in December of 1968 to sell its property at 727 East Wisconsin Avenue to make room for the proposed 50-story First Wisconsin National Bank tower building.

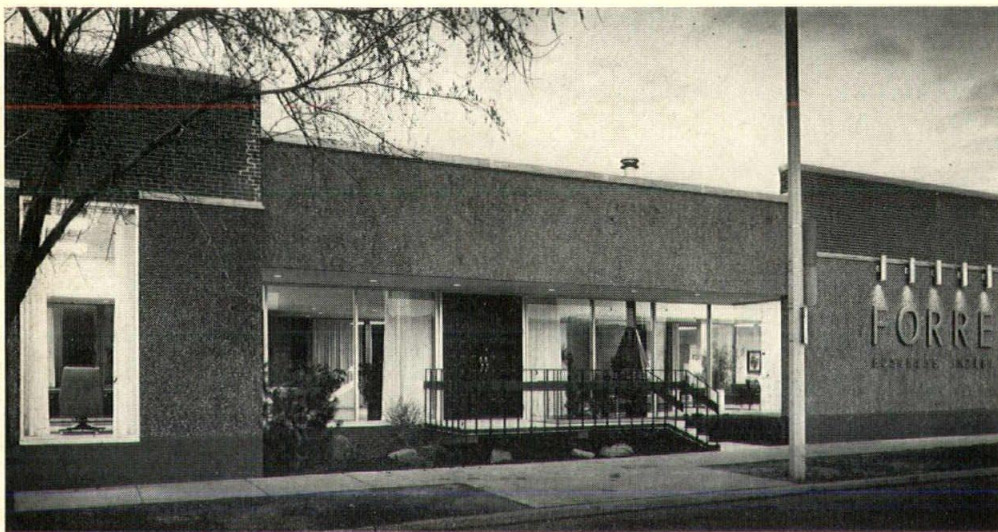
Louise Forrer, president of Forrer Business Interiors, Inc., explained: "We explored moving to the suburbs, but we felt that we would lose contact with the business world as the

firm had been located for 22 years in downtown Milwaukee.

The new property, formerly owned by Graybar Electric Co., is a 33,000 square foot one-story building that offered the necessary space to consolidate business, showroom and warehouse facilities under one roof. Consideration of the proximity to the old location, easy access for clients from the expressway and the development of the area which promises to become a desirable business community plus the desire to contribute to the re-vitalization of downtown, all influenced the decision for relocation to 180 North Jefferson Street.

With the help of the architectural firm of Grellinger, Ros Jurenc, Klumb, Rappl and Haas of Milwaukee, the entire structure was gutted and completely redesigned to suit the purposes of the company and to reflect the image of its new owner.

On the exterior, the entrance to the west was cut back substantially and a new cantilevered stair over a garden and



Left: West elevation of the new headquarters of Forrer Business Interiors, Inc., at 180 North Jefferson Street in downtown Milwaukee.

Below: Entrance to the Board room displaying architectural woodwork which is employed throughout the premise.



Large glass show-window expanses contribute to the contemporary appearance of this 20 year old structure. A second entrance on the north elevation is reached by a ramp rather than stairs from the parking lot. Charcoal colored aggregate was used on the exterior to close off undesirable smaller windows. Larger glass areas were created to be more compatible with the building's scale.

The interior is laid out as a rectangle within a rectangle. With the two entrances, two receptionists greet clients visiting the company. The open display areas in the outer rectangle, are highlighted by a free-standing black gas fireplace mounted on a platform of Tega tile. Tega tile is also used as an architectural wall treatment featuring an Aztec design. The open display area contains the latest in furnishings for executive offices and lobbies.

The center core area houses the private offices of Miss Forrer and those of Robert W. Smale, vice-president and treasurer, and Robert J. Wagner, vice-president and secretary.



View from the northwest of the new facility.

Below: Open display area featuring the latest in office and lounge furnishings. A free-standing fire gas fire place mounted on an eight-foot dais of Tega tile adds a welcome note to the visitor in the reception area.



The core also contains an impressive board room and kitchen, two conference rooms for clients, a lunch room for employees and the women's and men's lounges.

The general offices, IBM computer, sales department and design department are adjacent to the warehouse since the greatest flow of paper and communications take place between these departments.

"We wanted to design our facilities the way we design interiors for our clients," reflected Louise Forrer, head of the design department since the business was established. "All aspects of function, line and design were considered to create an harmonious interior." With the help of David D. Klumb, director of the Forrer design department, and Richard Jackson, member of the design department, Louise Forrer designed all areas to accommodate the people and the job functions they perform. Great efficiency and careful attention to the aesthetics make these areas functioning



Vice president Smale's office.

Below: Robert J. Wagner at the desk in his office.



New Headquarters for Forrer Business Interiors

"working showrooms."

"We wanted our clients to be able to view many types of interiors," observed Louise Forrer during a recent tour of the new facilities of this well known and established company.

The three private offices of the officers display elegance with diversity. Miss Forrer's office shows a living room lounge decor in white with color accents in the red-pink-purple range. A sofa and club chair in white wool upholstery, a cocktail table, the desk and credenza in an oiled walnut finish and the custom woven off white wool carpeting, create an environment of elegance, ease and femininity.

"Offices that look like homes are the trend," said Miss Forrer. "Almost every office nowadays has a sofa and club chairs. Executives like to sit and talk informally, even with their own personnel. The desk is minimized and sometimes is just a table, off in the corner."

Below: Miss Forrer welcomed the president of Kittinger, Fred Batson (left) and Jack Harris, vice president, in the conference room furnished with Kittinger's Williamsburg collection.



The other two executive offices are equally elegant, more subdued in color and also reflecting the personalities of their occupants.

Luxurious and masculine in expression, Mr. Smale's office is paneled in walnut, Mr. Wagner's has one teak paneled wall with the others covered in grass-cloth. All offices are furnished to reflect the different personalities and, of course, to show various types of contemporary furnishings by Knoll, Stow-Davis, Alma and Dunbar. Each of the three executive offices has a wall of glass that overlooks the reception area and allows the executives to see and greet clients as they enter. Floor length draperies can be pulled across when privacy is desired.

The board room is the only display with a traditional interior furnished with Kittinger's Williamsburg collection. It is also used on occasion for business luncheons. The 12-foot table can be appointed in Spode Ironware china with a bittersweet floral accent. Wall coverings above the



The employees lunch room is a bright and pleasant space with a lively floral wall. It is furnished with General Fireproofing award winning stacking 40/4 chairs with tables from Steelcase.

Below: David D. Klumb, designer with the Forrer Business Interiors, Inc., in his office.



ahogany paneling are silk. The carpeting by Edward fields has a hand-tufted woven-in border echoing the lattersweet shades.

Throughout the working spaces, lounges and luncheon room, bright, lively and pleasant colors are used. The sales department is furnished in Steelcase mobiles. A new concept in office layout employing storage units as wall dividers. Each person has ample storage for files, catalogs, samples and plans. A phone is mounted on the side unit off the desk and a tack board for pinning urgent notes. An entire wall for wardrobe storage, catalogs and price books shows all combinations available for customers' use.

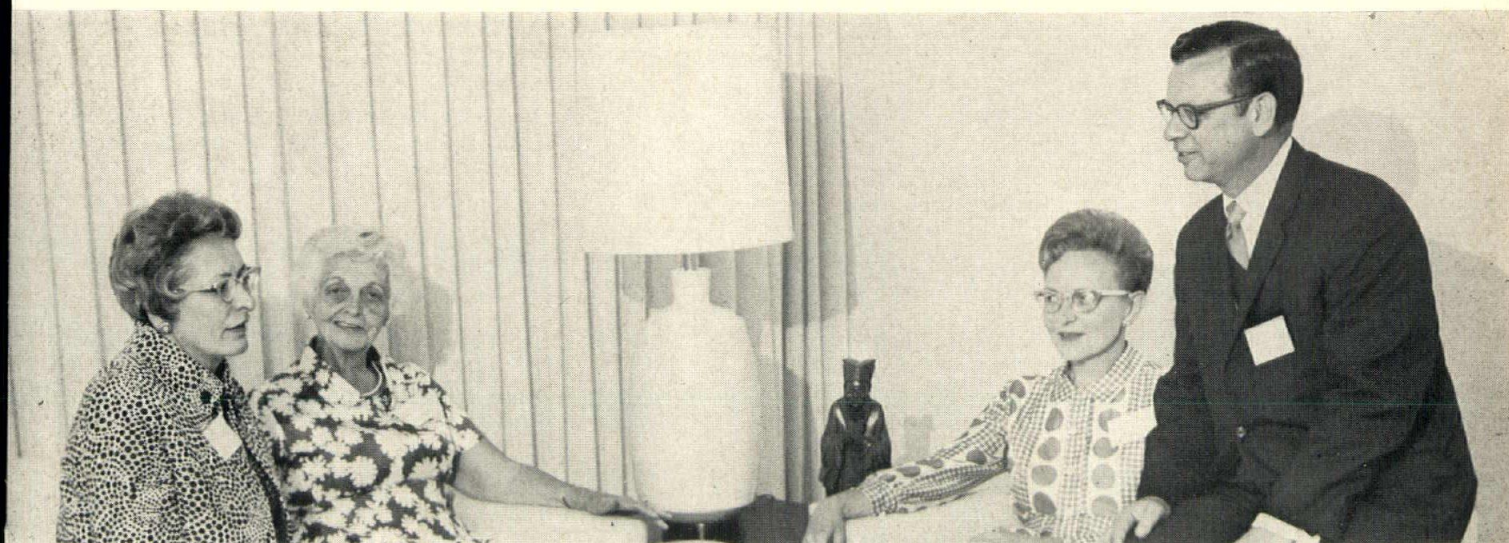
The design department is furnished with General fireproofing equipment. Bookcase units are used to store large samples of carpeting, draperies and upholstery fabrics. Colorful drawer fronts on the metal files, house cuttings of carpeting and upholstery for use on customer presentation boards. Each designer has a semi-private area divided with bookcase units.

The general office, IBM and controller's office are large and colorful in appearance. Brightly colored files, door colors to match the blue color of the IBM machines combine to a very inviting working environment.

The warehouse is located at the south of the building adjacent to the sales and display area. Here, as well as in the other departments, thought and skill reign. A large inventory of merchandise is available stored in ingeniously devised containers that easily stack up.

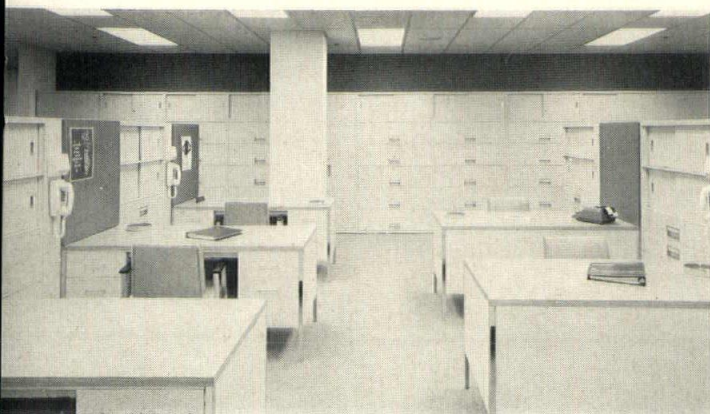
Well trained installation and delivery staff, a total of 45 professionally trained employees, the new facilities and the officers of Forrer Business Interiors combine to insure that Forrer serves the needs of the Wisconsin business community with truly specialized expertise.

In a time when businesses flee the cities, it is good to know that people with the talent, intelligence and success of the Forrer Company chose to stay in downtown Milwaukee proving their faith in this city and its future.



Miss Forrer was joined in welcoming guests at the reception by her mother, Mrs. Edwin A. Forrer, and her sister and

brother-in-law, Mr. and Mrs. Robert W. Smale. Here they rest for a moment in Miss Forrer's office.



A glimpse of the sales department with a new concept in office layout employing storage units as wall dividers.



The neat storage room for samples of rugs and upholstery materials.

TALISMAN HOUSE

It can be done in Milwaukee

Five years ago, in spite of urgent voices predicting "it cannot be done in Milwaukee," artist Emil Muschinske established Talisman House Inc., a gift shop and design service company at 775 North Jefferson Street, one of Milwaukee's intimate shopping streets in East Town.

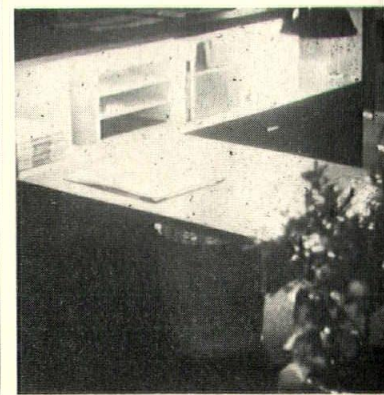
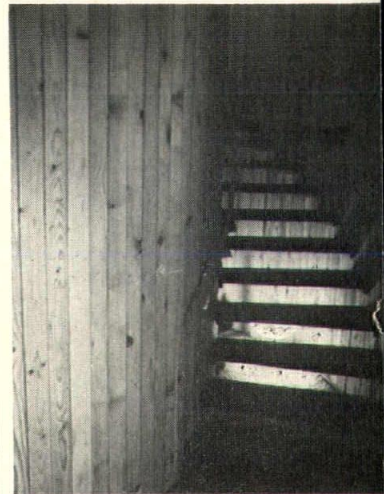
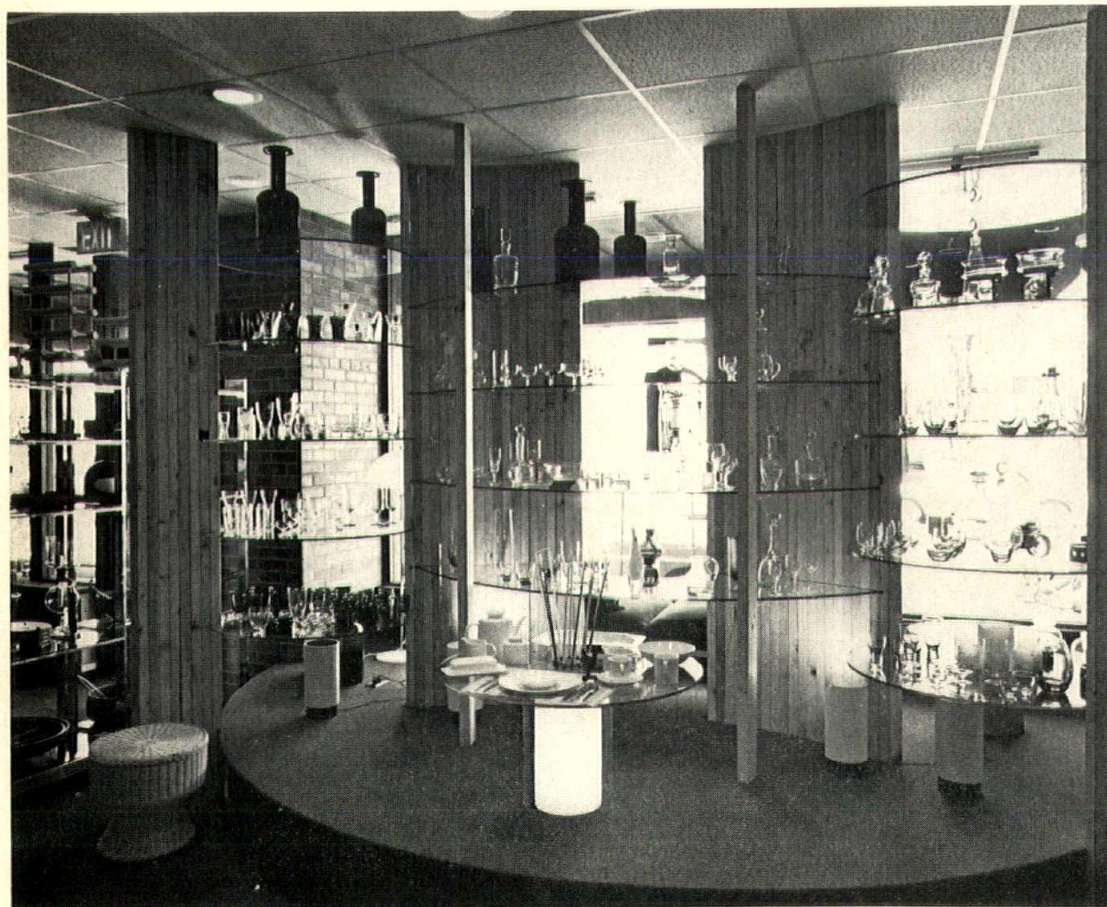
What was predicted to be doomed, referred to Emil Muschinske's total dedication to contemporary design in all items that Talisman House was to carry, be they furnishings, handcrafts, candles, kitchen utensils, pillows or fabrics.

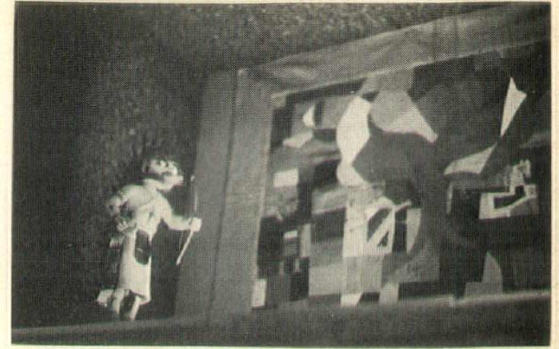
Convinced that people would see it his way, Emil stubbornly and determinedly set about to evolve a "store" unlike any other. Soon even the most traditionally minded, conservatively dressed middle-age Milwaukeeans — whom one hardly suspected to be modern design addicts — joined the young longhaired people in wrinkled jeans and expensive leather jackets to enjoy this new modern bazaar atmosphere

of the store that was packed with delightful things to see, touch and buy.

Talisman (magic charm) was working and shortly Emil was joined by Gordon Robertson, a designer, as vice-president of Talisman House, Inc. The company's evolutionary processes began by its expansion for the design services to a new location at 515 East Wells Street where a plumbing warehouse space became available when architect Jordan Miller, Muschinske's landlord on Jefferson street, bought the 50 year old building next door to a lot he already owned on the corner of Jefferson and Wells.

In the beginning of 1969, Michael Johnson, a young designer and friend of Emil, equally dedicated to contemporary design, transformed the rectangular warehouse into a revolutionary showroom for the design portion of Talisman House, Inc.





Talented Michael Johnson was thoroughly bored with the traditional idea of rectangular showrooms for furnishings. True to his conviction that things and people should be in harmony with one another and the environment at all times, he created informal, intimate spaces that curve and meander and are alive with colorful furniture displays, exciting modern paintings and sculptures and visual surprises. "We wanted to develop space that accepted furniture and people in harmony," he said. "We did not want the usual formality but just its opposite and we wanted flexible space."

Because of an 18-1/2 foot ceiling, Johnson incorporated a balcony that provides additional display space "for the same rent." Wood was extensively used throughout and four curved stairs leading to the balcony were literally wrapped in wood in a barrel like fashion.

Two free-standing fireplaces, a fountain by potter Robert

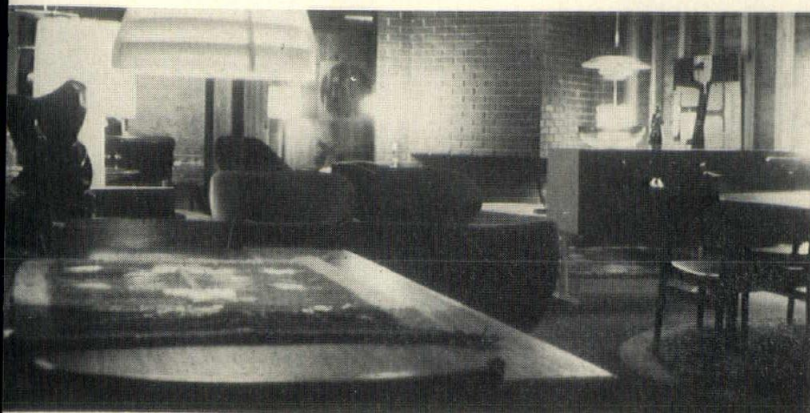
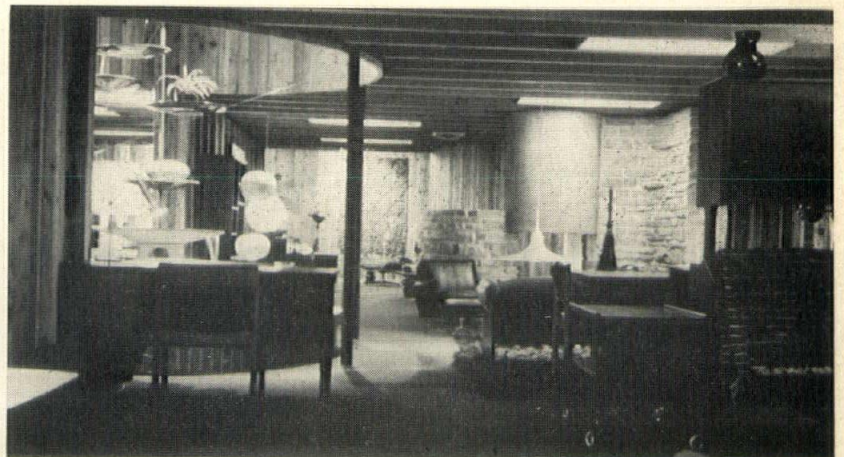
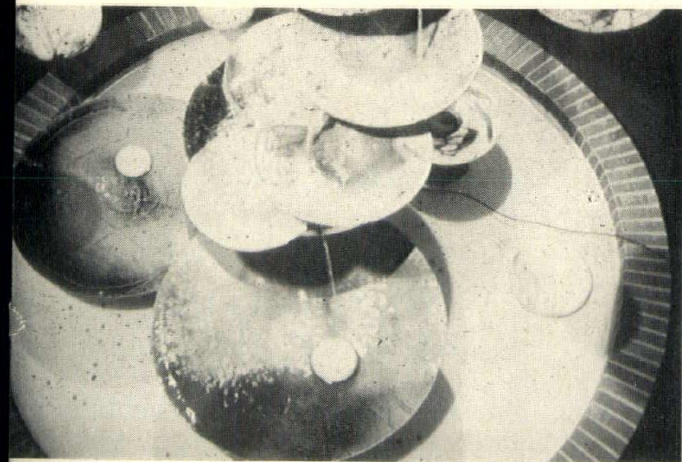
Caldart, floors of sometimes brick, sometimes carpeting, all combine to make one feel that one is enveloped by a particularly attractive urban cove. "The store" as Emil Muschinske refers to it, exudes a pull on shoppers who feel intrigued, relaxed and thoroughly entertained.

More recently all operations of Talisman House were combined in the new Office on the Square Building that Jordan Miller erected on the site of the old State Office Building at Jefferson and Wells Streets.

The new gift shop was again designed by Michael Johnson who also originated the very attractive bright orange-red display counters, that add so greatly to the shop's excitement.

Attitudes toward contemporary furnishings have changed over the past years and the Talisman House has become a "must" for visitors and local shoppers alike.

Here they find imports from Sweden, Denmark, Italy and





France in the latest furnishing designs, as well as American lines such as Knoll, Miller, and Dux Dunbar.



Emil Muschinske so thoroughly disproved the annoying adage that it cannot be done in Milwaukee, that he very recently formed another new partnership with F. R. Mueller, Design Import. This company is the wholesale distributor for demountable furniture, the Image Line, manufactured by DuBarry, a Canadian furniture manufacturer and lighting fixtures for Galaxi Lighting Limited, also a Canadian

company.

Design Import has showrooms in the United States in New York, San Francisco, Los Angeles, Chicago and very soon a showroom opens in Milwaukee.

After his singular effort, Emil is understandably excited to find that the Canadian Government has the same convictions about modern design in furniture as he has. He reports with incredulity that the Canadian Government sponsors yearly design competitions for furnishings and that it actively promotes the manufacture of the winners of the Eddee awards. The Image line is just such an award winner (Photo top left below)

It is also understandable that, after his undaunted efforts, he wishes the United States Government would do the same.

Considering Emil Muschinske's success, maybe the United States Government should.



Interchange: Student and Architect

A meeting was held on May 22nd between the State representatives of the architectural profession and the students and faculty of the School of Architecture. It was at the request of Allen J. Strang, President of Wisconsin Architects Foundation, with the full accord of Dean John W. Wade, that the arrangement was made. The meeting convened on the UWM Campus in the former Milwaukee University School, the building to be taken over by the S.O.A. in 1971.

Previous to this appointment, Sheldon Segel, President of the Wisconsin Chapter AIA, had met with the students a number of times to listen to their concerns. In their disillusionment he attempted to assure them that some similar feeling was shared by those confronted with the inexpressible difficulties in current practice of architecture.

For the purpose of a report on the meeting, Dean Wade was asked later to interpret the students' motivations in their dissatisfaction and wants which surfaced particularly during the recent UWM Campus "Strike." In his comments it was apparent the Dean had a sympathetic insight and understanding of the student attitude during these unsettled times.

Over-simplification not intended, the architectural students are fearful that the profession as it is constituted, both in individual and corporate practice, is not able to wield the power to effect the necessary changes to bring about a better world, especially in the pressing need for housing for the underprivileged, as well as coping with other inequities in our society.

In all probability, the students dread the eventuality of entering the established patterns of the profession, and a traditional resistance to the new developing ideas of their progressive education. As with other students, they object to the superficial morality of the times. They are determined, however, to find a way to effect a change in the status quo.

Mr. Strang began the May 22nd meeting by explaining to the students that it was thru many years of effort by some of the architects present that the School of Architecture was brought into existence. He summarized facts concerning the campaign presently being conducted thruout the State to raise funds for the School, over and above those provided by the Wisconsin Legislature. Intended is a non-traditional school, unique in the country, and outstanding in its faculty, library and a meaningful scholarship program. The architects wanted to know what the students wanted from them in addition to this ambitious program. He mentioned that their spokesman had been inarticulate when he was given the

opportunity to speak at the recent architects' convention, and, rather than winning the architects' good will, he had managed to turn them off. (Dean Wade explained that the convention had afforded the student too little time, and his regret that his words had been misinterpreted would be published in the school paper.)

Dean Wade felt that at the May 22nd meeting the architects had acted defensively in their responses; that this attitude was not necessary because the students actually have a high regard for many of the architects and they are aware that they are involved and committed to civic improvement. But how else could the architects have been expected to reply when the students' spokesman then and there accused them of "not knowing where it is at" and "only being interested in chasing the dollar."

One architect hastened to offer the advice that any architect present would agree with him that many a time the architect gets paid less than his men, or not at all, but the pay checks have to be issued on time, plus the payment of all the inescapable expenses. No matter how high the ideals, the payroll and overhead are always there. He pointed out to the students that eventually most of them would work for architects and they would be among the first to expect wages, equitable with the times, to be paid to them regularly. Another volunteered that there was no disgrace in making money since it is a necessary stimulant to the incentive of accomplishment.

It was also brought out that the student idealist would soon find out in practice that the profession is badgered by demanding clients, the restrictions of budgets, all the frustrations of time-consuming details, not to neglect the unrealistic codes of an over-conformed political society.

In proving that they DO know where it is at, the architects, in turn, told about their individual involvement in civic affairs and civic betterment, and it was apparent that they even surprised one another in the extent of their participation. The examples are too numerous to mention; except for one notable fact, that two firms at their own expense currently are experimenting in an effort to develop feasible low cost pre-fab housing. In all probability the students learned much that was significant.

When the students appeared reluctant to suggest constructive means concerning a joint future effort, the architects recommended that the School immediately go about setting up Continuing Education for architect participation. This is a feature that they had aimed for in their expressions of need in getting the School established. Secondly, they urged more meetings with the students and faculty for the purpose of furthering mutual understanding and involvement. Both the students and the faculty were responsive to these ideas. A number of students remained after the session for further conversation. All in all it could be concluded, from individual reports received, that the communal reaction was one of warm interest between the students and the practitioners.

Dean Wade seemed pleased to admit recently that the "Strike" at UWM was a good thing as far as the School of Architecture was concerned. The students and faculty were drawn closer together for work and planning. All are determined to find that better way.

In establishing the School of Architecture, those who worked hard to assemble a comprehensive listing of needs for this essential educational facility, one item underlined the hope that the School would establish in Wisconsin a climate of understanding of the meaning of Architecture, as well as the value of its cultural aspect. What is so badly needed is not only the training and development of fresh, forward-looking talent, but the enlightenment of the citizenry, with special emphasis on those who govern, be it national, state, county, city or village. Some of the greatest voids in our society are the lack of cultural preparation, an expansive interest in creative performance, and a greater participating pride and faith in the community.

Perhaps the students in wanting to find a better involvement for what they might consider a behind-the-times profession, let them first examine where the fault really lies:

all the bureaucratic barriers, the inexcusable political delays in implementing the most urgent needs, and, in some instances, the reluctance to consult with those educated, trained and experienced to work out problems that are of mutual concern to the community.

Annual Meeting

Prior to the meeting at UWM on May 22nd, the Directors of Wisconsin Architects Foundation met to transact business and to conduct the annual election of officers. The new officers include Allen J. Strang, re-elected President; Julius Sandstedt, Vice President, and Fitzhugh Scott, Secretary-Treasurer. George A. D. Schuett, Charles Haeuser, and Douglas Smith were welcomed as new members. To complete the list of nine Directors: Lawrence E. Bray, Clinton Mochon, and William P. Wenzler.

Also present at the meeting were the advisors of the Foundation, the former Presidents: Francis J. Rose, Roger M. Herbst (Chairman of the Fund Drive), Frederick J. Schweitzer, and Sheldon Segel, (President of the Chapter).



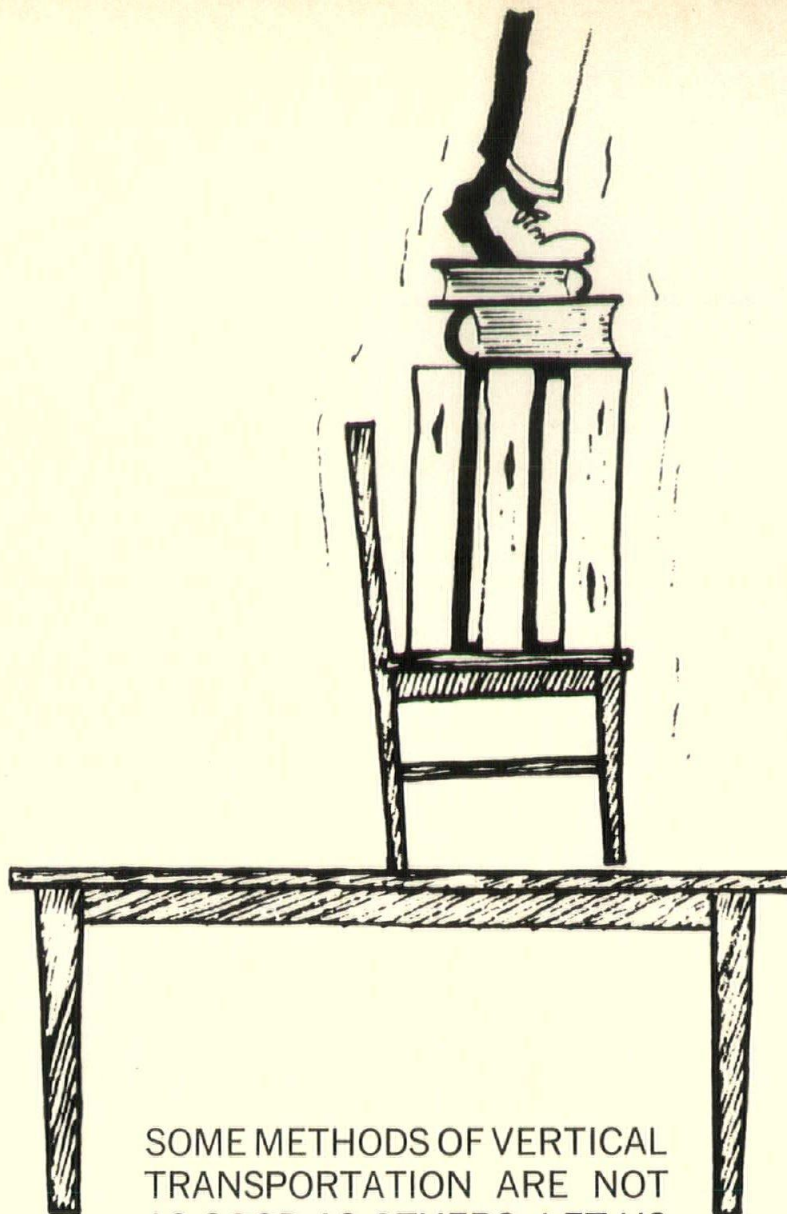
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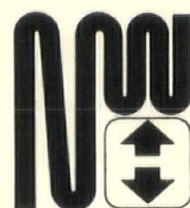
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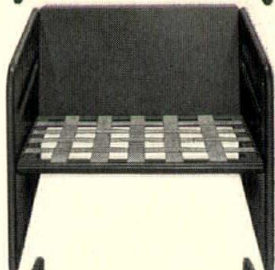
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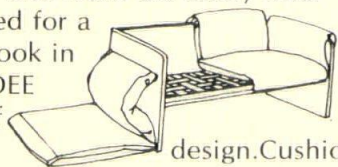
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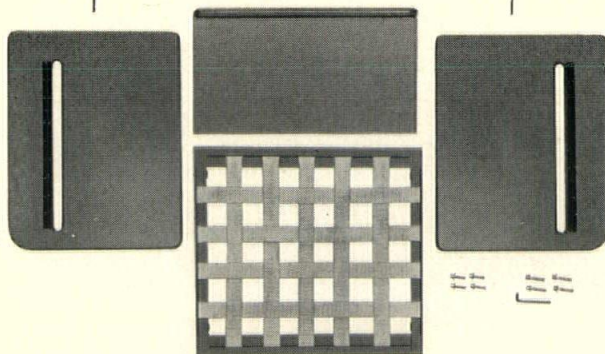


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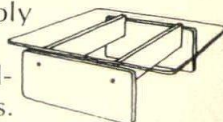
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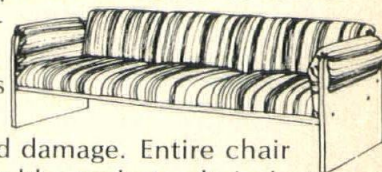
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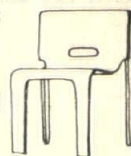


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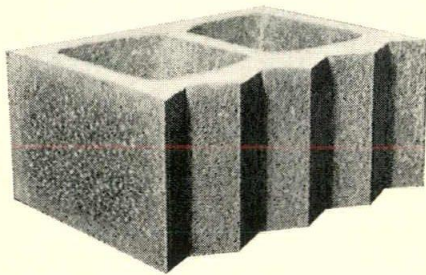
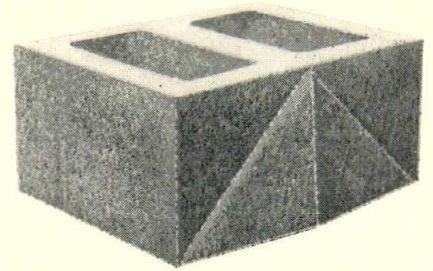
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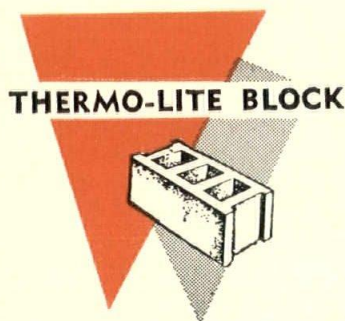
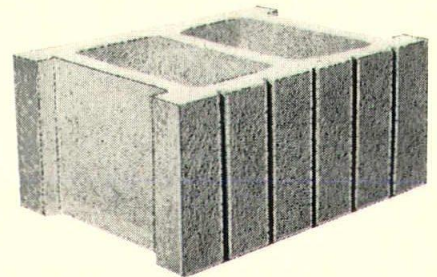
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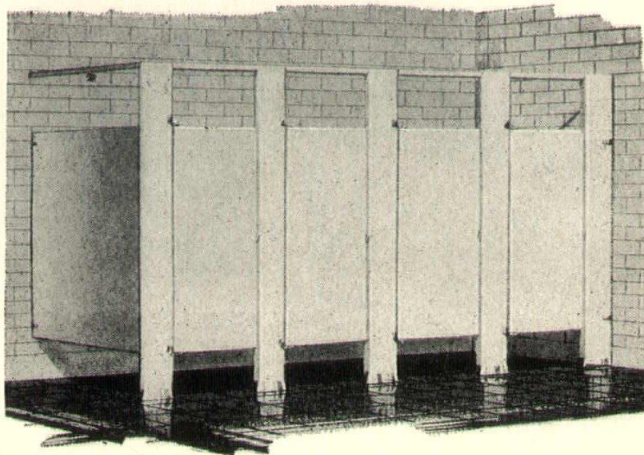
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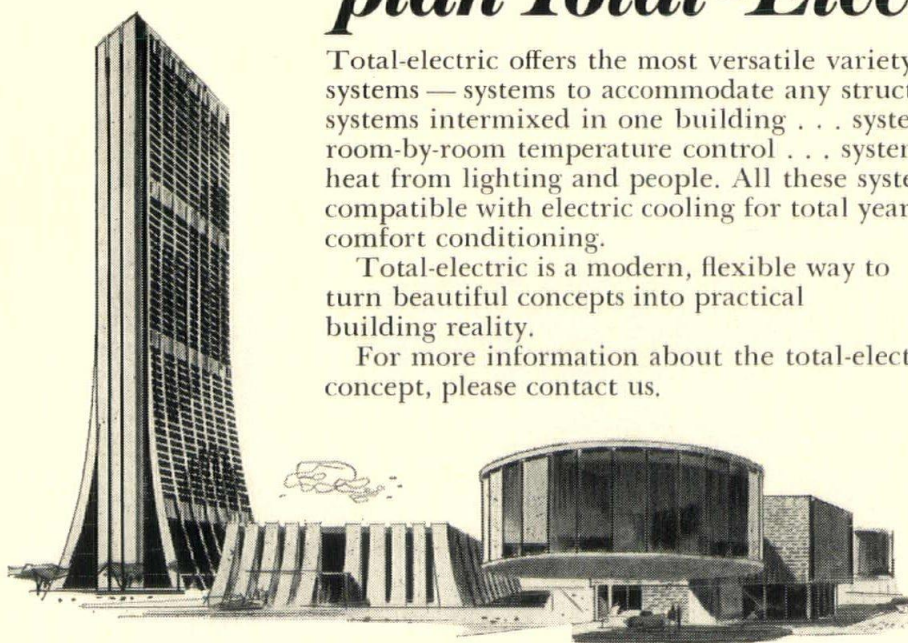
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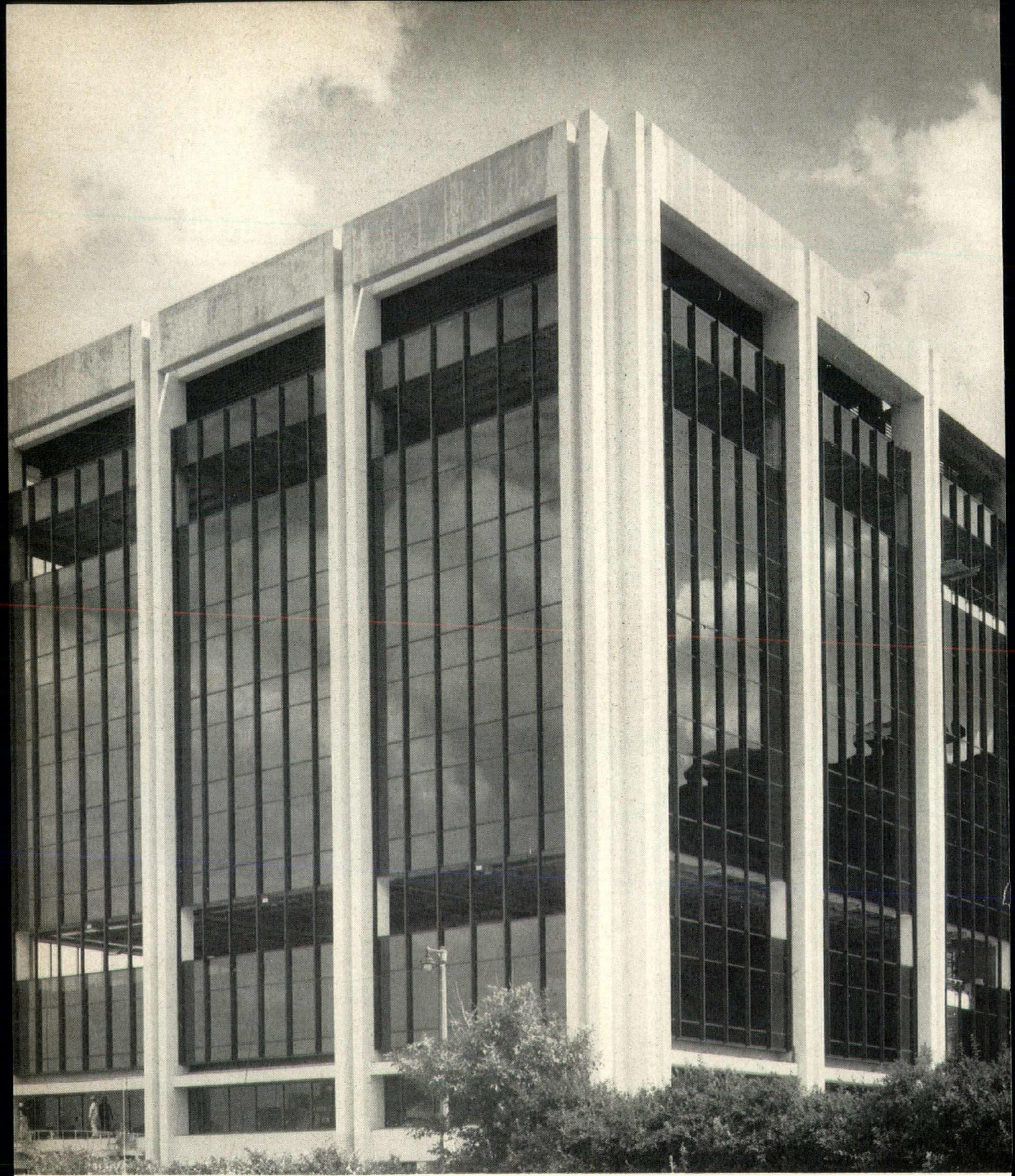
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THE CASE FOR CURTAIN WALL... 1970

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The facing page shows a progress shot of TIME INSURANCE CO.'s new building in downtown Milwaukee, 8 weeks after the first curtain wall framing materials were delivered to the site. While it is a progress shot, not a finished photograph, it clearly shows a nearly completed building envelope, just 2 months after the structural frame was topped out.

TIME's choice of an aluminum and glass curtain wall system is a case study re-inforcing the national trend to curtain wall for medium and high rise buildings. An examination of the wall chosen and its relation to the building program tells you why the private sector of the construction market so often chooses curtain wall.

TIME's new curtain wall is the Pressure Wall system of Texas Aluminum Co., in bronze Duranodic finish. It is glazed with LOF Varitran reflective Thermopane vision glass and Varitran spandrel glass. The wall framing provides a complete thermal break and is dry glazed with controlled pressure sponge neoprene gaskets. The framing system contains back-up safeties such as weep slots draining long continuous gutters. It represents the latest generation of curtain wall design, yet has six years of field service prior to this job to prove its performance. It is not an "economy" wall but rather a high performance wall.

DOLLAR COST

The cost of the Texas Aluminum wall complete with reflective insulating glass was \$6.73/sq. ft. installed, glazed and perimeter caulked. Had the wall been glazed with standard insulating glass (rather than reflective glass), or even with single tinted glass, the square foot cost could have been as low as \$5.00 per square foot. A professional construction estimator working for Wisconsin Architects reports several similar height buildings where the cost of 12" masonry walls ran as high as \$10/square foot. Three to five dollars per square foot saving is a good reason for selecting curtain wall.

Secondary savings are apparent from the fact that the curtain wall weighs in at just 7 pounds per square foot, while a 12" masonry wall weighs approximately 100 pounds/square foot. The saving in beams, columns and footings that must carry the wall load is considerable.

CLIMATE CONTROL

Sizing of air conditioning and heating equipment and the continuing cost of their operation by the Owner are prime considerations in wall selection. The typical re-

flective glasses can offer shading coefficients of 0.15 and U factors on heat transmission of 0.30 in the vision glass area and 0.15 in the spandrel areas. Coupled with framing which has a complete air break between inner and outer metal, the result is an overall U for the wall that would require expensive interior insulation on a masonry wall to bring it to equality. Shading coefficients in the nature of 0.15 vastly reduce air conditioning loads, while preserving the visual link to the outside thru continuous vision glass. Eye comfort is assured by a low and pleasing brightness level on the inside plane of the glass, making venetian blinds unnecessary. More cost savings.

DEPENDABLE PERFORMANCE

Sophisticated testing methods and equipment tell a manufacturer in a hurry whether his wall will make it in the outside world. Test reports prior to specification writing are standard. That eliminates those questions. The glass and curtain wall industries have enough experience under their belt to be sure that TIME INSURANCE, big John Hancock in Chicago, or World Trade Center in New York won't leak. Dependable curtain wall systems are available.

SPEED OF CONSTRUCTION

Rapid enclosure of the building frame makes many floors available to the interior finishing trades quickly, reducing construction time. Construction loans are costly. Income revenue doesn't start until the building is complete. TIME estimates the **MONTHLY** cost of construction loan for their structure at \$28,000 to \$35,000 depending on stage of completion. The curtain wall on TIME cost \$220,000. If it saves the Owner just 2 months of construction time at \$30,000 per month, it has saved him 27% of the curtain wall cost on completion time alone. And it does better than that.

In 1924 Ludwig Mies van der Rohe said, "Our building methods must be industrialized. Our technologists must and will succeed in inventing a material which can be industrially manufactured and processed and which will be weatherproof, soundproof, and insulating. All the parts will be made at the factory, and the work at the site will consist only of assemblage requiring extremely few man hours. This will greatly reduce building costs. Then the New Architecture will come into its own. I am convinced that traditional methods of construction will disappear."

He was talking about Curtainwall — 1970.

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Slayton Outlines AIA Thrusts

"It is to the architect, working in tandem with the other design professions, that the country must turn for the building of tomorrow's America and the rebuilding of today's America, according to William L. Slayton, Executive Vice President of The American Institute of Architects.

Addressing the first formal business session of AIA's national Convention, he called on the members of the national professional society to "fashion the Institute as an institution to which the country can turn for leadership in creating the form of our man-made environment." "The architects," he said, "must act institutionally through the national AIA, through the local Chapters, and through the State Organizations to use their clout to see that the good environment is actually built."

The former President of Urban America, Inc., Mr. Slayton said that he knew of no other organization that generates such high quality, intensive membership participation. "This is the Institute's major strength and its major resource," he said, and continued, "I shall endeavor, in my position as Executive Vice President, to organize the internal structure of the Institute so as to utilize this major resource to its fullest potential."

Commending the AIA members for their individual devotion, input, and time spent on Institute affairs, he expressed the hope that the national professional society will begin to play a role as a national institution commensurate with its membership resources.

"The Institute needs to fashion itself as something more than an organization of individual architects," he said. "In no other profession does the public interest so closely relate to the individual members' objectives." He pointed out that restraints to this objective abound and can be removed "only through collective action, institutional endeavors."

In addition to shaping the man-made environment, Mr. Slayton said that the AIA must deal with the needs of the individual architect in building and improving his practice, in enlarging his capacity, in furnishing practice aids, in providing the assistance, the

continuing education, that will enable him to serve his clients better and to increase their number.

Mr. Slayton concluded his remarks with an illustrated presentation of current and projected AIA plans and programs.

Muskie Calls for National Commitment to Rebuild Urban Environment

In a major policy address before The American Institute of Architects meeting in Boston for its 102nd national Convention, Senator Edmund S. Muskie (D-Me.) called for a national commitment to rebuild the urban environment.

"America is drifting on a haphazard course charted by neglect, and it is time to stop. It is time to restore and rebuild . . . to instill a new spirit of national purpose. It is time for a commitment to a whole society," he said, and emphasized, "It is in our cities and among the people who live in them that America will decide its future."

A member of the U. S. Senate since 1958, Mr. Muskie pointed out that the technology and design skills are available, but, "We do not have a national commitment to reallocate our resources . . . that military items get the front end of the budget and our future gets the scraps that are left."

- Senator Muskie called for:
- a national program of land development and voluntary resettlement;
- removal of the pressure from our swollen cities and restoration of them;
- new life to our small towns and rural communities, and
- guide for this revitalization through state-wide development plans.

Referring to the legislation that he and Senator John J. Sparkman (D-Ala.) have introduced to develop a national program and procedure to create a new pattern of urban growth, he said he would welcome the advice of AIA, the national professional society of architects, to make the program as effective as possible.

He cautioned that we "cannot run away from our urban centers, leaving them to blight and their residents to hopelessness," and said that a program of decentralization and settlement should be administered by the states with Federal help. "The state," he said, "aided by the Federal Govern-

ment, can restore existing communities and, where desirable, create new, free-standing communities, combining existing and new elements of their public investment programs."

To implement land development programs, Senator Muskie recommended that states use such planning devices as state development corporations, like the one in New York, and the formation of metropolitan government councils to deal with regional urban needs, like the one in Minnesota.

He urged that government programs, such as the highway program, be re-examined to make them "more flexible and more responsive to community needs. Transportation," he said, "is the single most important determinant of urban land-use, and the wrong formula can make a healthy community sick."

The Senator continued, "We need to make plans with the magic to stir men's minds. We need to execute them in such a way that every citizen of every community can be a part of those plans."

He called on the architects to continue dedicating their talents to the rebuilding of the urban environment, and concluded, "If we all once again assume the morality, the dignity, and the clarity of purpose that have been our heritage, together we can lift the spirit of America."

At a news conference with AIA President Rex Whitaker Allen, FAIA, and Executive Vice President William L. Slayton immediately following the address, Senator Muskie said that in order to fund the programs for the urban environment, discriminating judgment should be exercised on military spending, the SST program, the space program, and others. "It's a question of how we will spend national revenue for national needs," he said.

"The Forces of Change . . . in Building in the 70's" Discussed at AIA Convention

A preoccupation with cost comparison in the homebuilding field can be getting in the way of solving the housing crisis, Harold B. Finger, Assistant Secretary for Research and Technology in the U.S. Department of Housing and Urban Development, told architects attending the national Convention of The American Institute of Architects in Boston today.

NEWS NOTES (Continued)

His remarks were made at an action-packed question and answer program on "The Forces of Change . . . in Building in the 70's," presented by the Producers' Council, Inc., a national organization of building products manufacturers, at the AIA Convention. Other panelists were Joseph H. Newman, vice president of Tishman Research Corporation; Gary K. Stonebraker, president of Advance Planning Research Group, Inc., and Otis M. Mader, president of Alcoa Building Industries.

In a "meet-the-press" format, they were quizzed by Arthur J. Fox, Jr., editor of *Engineering News-Record*; James J. Shapiro, editor of *Professional Builder*, and Forrest Wilson, AIA, editor of *Progressive Architecture*. Robert W. Williams, president of the Producers' Council, served as moderator.

HUD official Finger said that the present housing deficit is getting worse as we worry about costs, and that both problems must be considered together. The nation must change its ways of producing housing, he said, if the shortage problem is to be met. He commented that this industrialized approach to production is considered of primary importance because a continuing deficit will generate progressively higher prices. Mr. Finger also gave the audience an accounting of the Operation Breakthrough program—its progress to date and how it looks for the immediate future.

Asked when actual building would begin under the program, Finger said that it was hoped that some units would be up during this calendar year. Asked where, he commented, "We are pushing all locations at the same time. We'll have some construction on many of the prototype sites simultaneously, according to present plans."

In response to a question from Arthur Fox about the impact of Breakthrough on industry, Finger said that all contracts with the 22 systems builders should be completed within the next two weeks, and that HUD is talking with site developers to speed up that part of the program. Meanwhile, all 50 states and some 27 cities are involved in Breakthrough with personal representatives in the program.

According to Otis Mader, the common denominator of the forces of

change in construction today is money—the fact that it is both short and expensive. "This is leading to the entrance of several major corporations into the building industry," he said, and added, "to the architect it means a new type of client, one who is both knowledgeable and demanding."

Asked about the impact of systems building, Gary K. Stonebraker said that although there has been a great deal of progress in it, there is not yet a great demand for it. He attributed this to distortions and confusion about systems building and preoccupation with technology instead of new planning approaches.

Joseph Newman commented that "this is the era of specialization and expertise," and urged the architects to be flexible and to know all of the alternatives to reduce costs and the like.

When asked by James Shapiro why homebuilders don't use architects, Stonebraker said that frequently the architect is not equipped to deal with the economic impact of his designs, with the marketability and other factors involved. In response to a question from Forrest Wilson, Stonebraker commented that the essential part of systems development is "knowing what you want to do with that technology, and where you want to go."

The session concluded with an open-question session with the audience.

Architects Seek Buildings Useable to Handicapped

One out of every 10 Americans has a physical handicap that may make it impossible for him to use or work in major buildings.

Ten regional workshops will be held starting this autumn to stimulate design or renovation of buildings so they are accessible to the handicapped, the AIA announced.

"The time now is for action," said Chicago architect Edward A. Matthei, AIA, the Institute's representative on a workshop planning group.

"We have plenty of research. Yet we, as a nation, are still building hotels, libraries, and other large projects which X number of people can't use," Matthei noted.

"We want to make available information and help from new federal and state programs to architects, educators of architects, contractors, social agencies, city planners and others," said Daniel Meltzer.

Meltzer has joined the AIA national staff as director of the AIA Barrier Free Architecture Workshops. The workshops will be conducted by AIA under a \$80,780 grant from the U. S. Department of Health, Education and Welfare (HEW).

Congress last year enacted a law providing that all new federally owned or aided buildings (except housing with less than three units) have easy access for persons in wheelchairs and with other limitations.

Ramps so stairs can be bridged, larger elevators, and handrails in lavatories are among features now required. Forty-five states have similar laws. However, AIA feels a national education program is needed to inform designers and builders, said Meltzer.

"We hope to get the deans of architecture schools and their students to realize access to a building is a fundamental part of the design, not an after-thought," said Matthei.

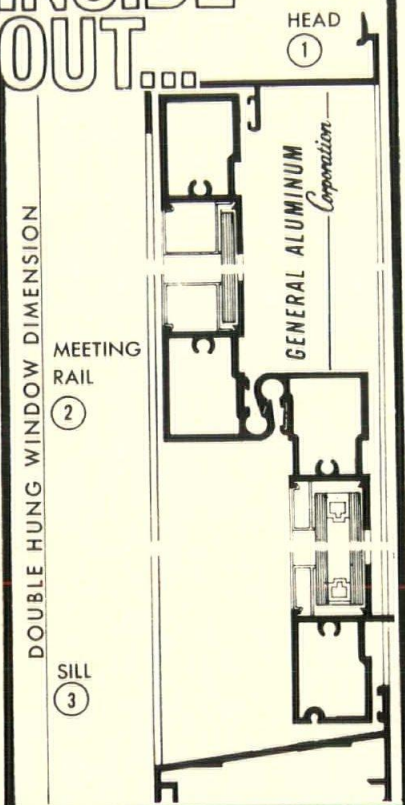
"Cost studies reveal it only adds one tenth to one fifth of one percent to the total construction cost" when barrier-free provisions are included, Meltzer said.

Around 20 million Americans "have some disability which prevent them from using buildings designed only for the physically fit," estimates the National Commission on Architectural Barriers headed by Washington architect Leon Chate-lain, Jr., FAIA. Traffic accidents, war injuries, babies born with physical defects and increased lifespan for older Americans help account for the growing number of handicapped persons, the commission said.

The AIA Workshops are tentatively set for Philadelphia, Atlanta, Louisville, Fort Worth, Denver, Los Angeles, San Francisco, Seattle, Minneapolis, and Hartford, Conn. Sessions will be held in federal buildings. Around 200 persons will attend each workshop, Meltzer said.

A retired career Army officer who served in World War II and Korean War combat zones, Meltzer analyzed equipment needs for the University of Maryland's \$50 million professional school construction at Baltimore before accepting the AIA post. He is 48 and lives at Pikesville, Maryland.

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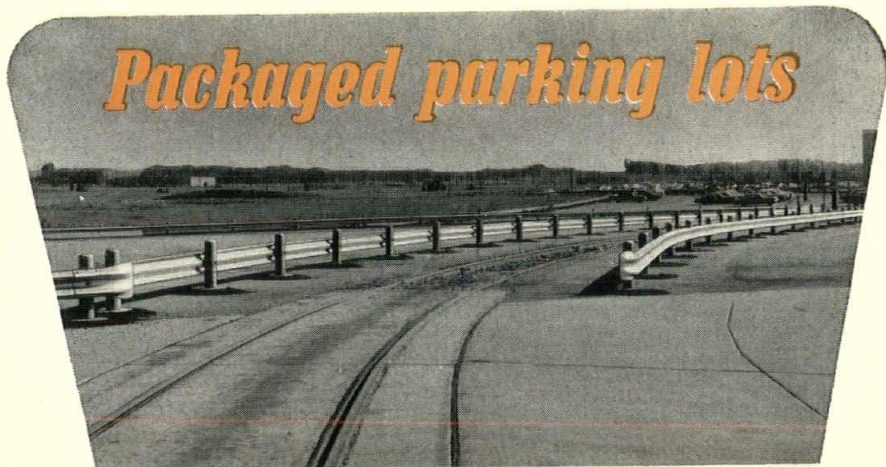
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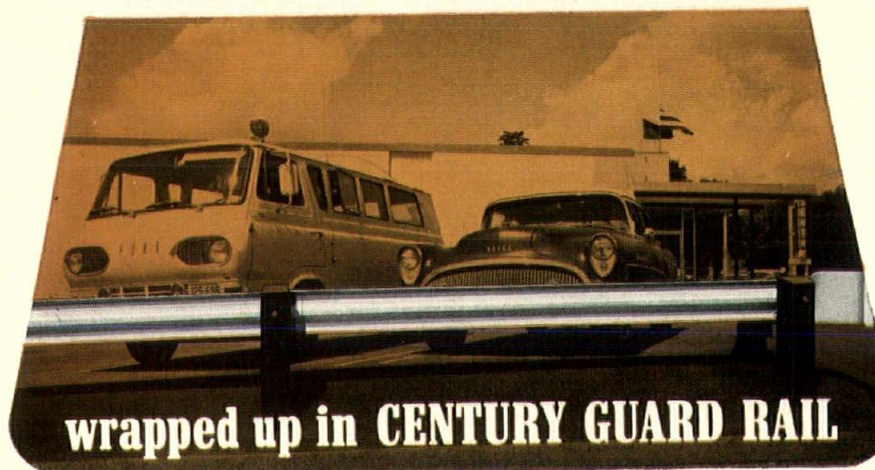
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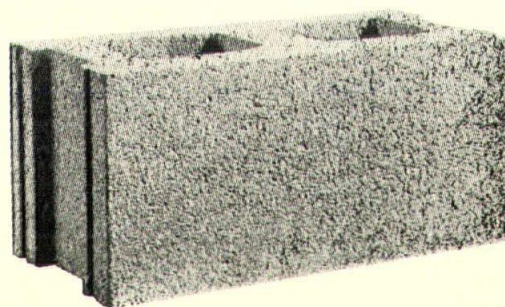
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